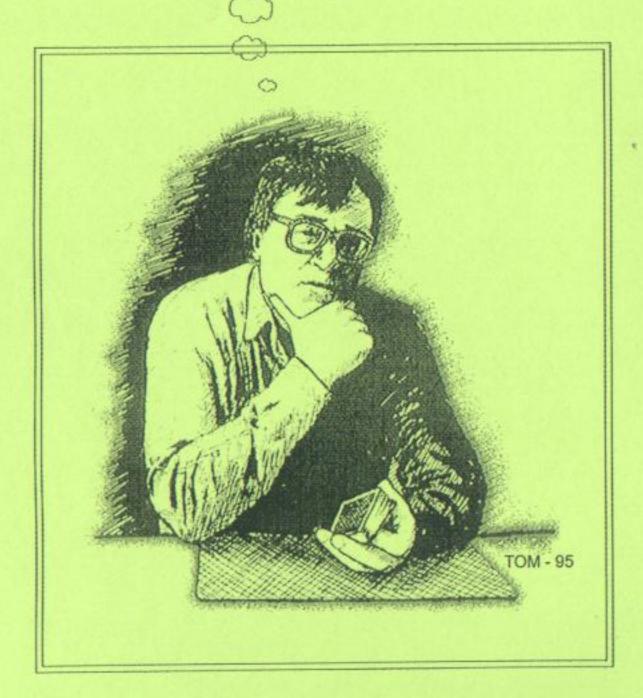
I Think Tom Has Drawn Unnatural Hands On Me On Purpose ...



# Lennart Green's Snap Deal

leaturing the LASER



Written & Illustrated by Tom Stone



Tom: Isn't it about time you publish that snap-thing?

Lennart: Over my dead body!

Tom: Why? Don't you think that the move deserve to be formally introduced to the magic world?

Lennart: I will take that move with me into the hereafter. You know, it is not easy to achieve a legendary status. I have to prepare for the post-humous reviews myself, or someone might print the truth! Besides, I would loose all my fans if they ever found out how simple and easy the move is.

Tom: Bull! Get it published now. The worms can't appreciate the move. Magicians can.

Lennart: Nag, nag, nag. You know that I once promised myself that I never would publish that move, and I would hate to violate such a vow. Also, I am a victim of chronic laziness.

Tom: Alright then, let me handle the publishing. That way you don't have to break any sacred promises.

Lennart: What? Let a little twirp like you besmirch my baby!!?

Tom: Think about it, you are only a few years away from senility, and with your lifestyle, infarcts are just around the corner. The Snap Deal deserves a better fate than to disappear into the swamp of oblivion. I'm sure that your "baby" would prefer a soaring Tom Stone, before a boring tombstone...Get it?

Lennart: I didn't know that you were such an evil, wicked person...

Alright, I'll sell-out, just to get you off my back.

#### ACKNOWLEDGMENTS

I would like to take this opportunity to mention a few special people.

Juan Tamariz, who said:

Of course! You must publish this move. It's your duty to the world of magic! It's good, because then you are forced to invent another move...Ha-Ha... Chan ta ta chan!

Bill Kalush, who said:

I will be very disappointed if you publish that move. Why? Keep the good stuff for yourself.

(Sorry Bill, I need the money!)

Guy Hollingworth, who executed the move, almost immediately he saw it, before I had the chance to explain it. A terrifying experience.

Jim Steranko, who wrote "Steranko on Cards" (1960), a wonderful book about the Lateral Palm.

Also

Dusenberg, who tried to proof-read a few pages of this booklet. Thanks to him, at least one page is correctly written.

#### My Five Points In Magic

- 1. Be Un-natural
- 2. Magic is the Presence of Moves
- 3. Confusion Is Magic
- 4. The Props are Magic, not You (so always use a clean deck)
- 5. The Ultimate Goal is to Please Yourself

.....sometimes it actually works

#### Introduction

LMOST ALL CARD magicians are engaged in a quest for the ultimate card control. The theme runs all through the literature of card magic.

To master a good card control is like having the key to a vivid, magical landscape with intersecting paths of improvisations. One might begin with one effect, then suddenly change one-'s mind and conclude with a compleatly different effect.

The origin of the Snap Deal is difficult to pinpoint, but sometime in 1971—73 I started to play with the idea of performing the Rub-A-Dub-Dub vanish (Expert Card Technique, Hugard & Braue, 1944) without the deck, using one card only. This evolved into the move I call The Snap Deal. At first I only used it to secretly lap a card and it wasn't until 1978—79 that I put the finishing touches to the move.

The key to the move is this. First, the card is placed onto a surface with a "snap" — then, the card is palmed. After many experiments I found that, in order to get a natural placement, the Lateral Palm, and it's derived variants, suited my requirements best. The Classic Palm was too difficult to get into, but I found the Tenkai Palm and the Benzai Palm to be useful. The Longitudinal Palm was, at that time, unknown to me

and therefore never tried.

The Snap Deal can be used in two different ways:

- 1. As a covert move. Nothing unnatural happens from the spectator's point of view. All he can perceive is that a card is placed into the deck, anything else is indiscernible. The effect, caused by this move, happens later. Since they are thrown off the track by then, they can't trace back to the actual method. This is the best and most useful application of the Snap Deal.
- 2. As a open move. There is no doubt in the spectator's mind, that something unnatural happens. A card disappears instantly as it is placed on the table. It is inadvisable to use this application too much.

The covert version quickly found it's way into many different contexts and it was not without pleasure to notice that I could fool even old, cunning magicians with it.

I kept the open version to myself for many years before I dared to show it to other magicians. I was afraid that once I had shown the open version, the move would be analysed and dissected, which would prevent me from ever using the more practical covert version of the Snap Deal again.

Fortunately, time has shown that my concern was somewhat exaggerated. Because finally I couldn't resist the tempation anymore and performed the open Snap Deal at a magic club meeting. The response was everything I could wish for. Since then, the open Snap Deal, as well as the covert version, are important parts of my repertoire.

The Snap Deal is one of my "love

children" in card magic, please don't abuse it. The move has served me well for many years. Treat it with care and it will do the same for you.

All the best,
Lennart Green Line

#### About the contents in this booklet

Contrarily to what one might expect, the move that is about to be described is an auditory illusion. Even if it can be used for a multitude of highly visual effects, the real deception is caused by the sound, hence the name The Snap Deal.

The object is to create the appearance of placing one or several cards onto the deck, but secretly retaining them in a palmed position. From this palm one can launch into any card routine desired. The palmed cards can be lapped, replaced on top of the deck, secretly inserted into the center of another deck, reproduced with a flourish or you can use them for just about anything.

The ingredient that makes the Snap Deal deceptive is the sound, not the palm position it eventually ends up in. Lennart Green has utilized almost every palm position invented (with the possible exception of the back palm) in connection with his Snap Deal. It would require the space of a dictionary to describe every minute variation of handling. We will not foist these minutiae upon you; this booklet's emphasis will instead be on the handling that Lennart Green prefers for general use. Some of you might assimilate the move exactly as described here, while others might find it easier to use the Tenkai palm instead. You will notice that the move is very easily adapted to almost any palm position you feel comfortable with.

I have tried to make all descriptions and illustrations as clear as possible. If there is anything in this booklet that is difficult to understand, the blame should be put on me.

Tom Stone

#### The Basic Move

TE WILL BEGIN by examining the mechanics of the Snap Deal. Everything else in the booklet is based on these, so study the following text and illustrations carefully.

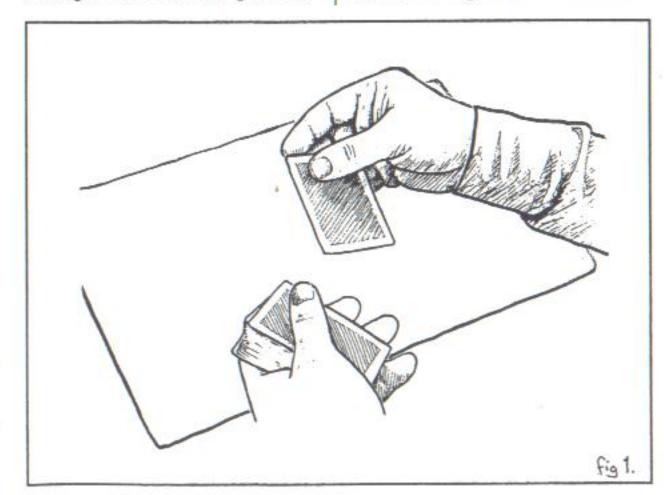
Hold the deck face down in your left hand. Push the top card to the right, using your left thumb.

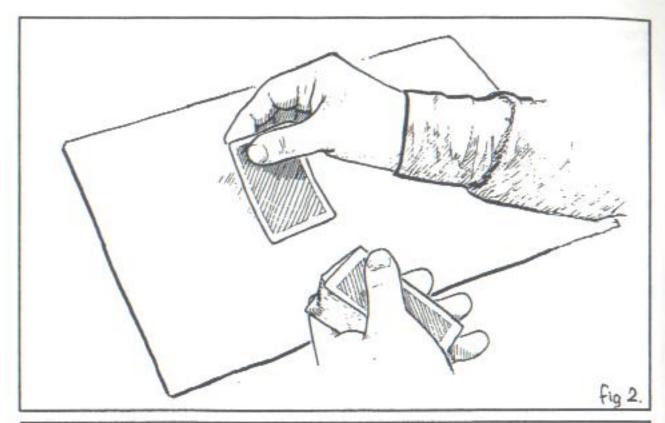
Take the card with your right hand, the thumb on top and the fingers undemeath (Fig. 1). Study the illustration. The right hand's index finger is touching the underside of the card's outer left corner.

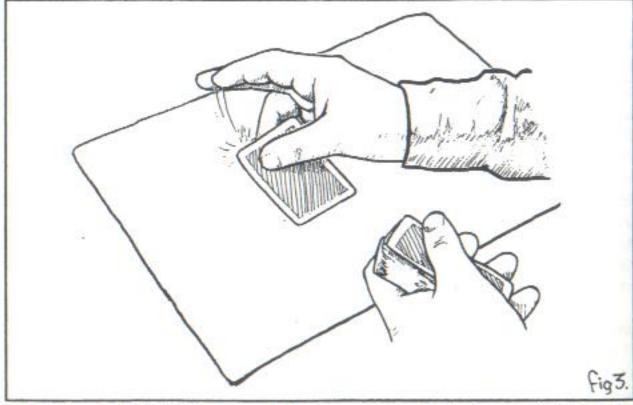
Move the right hand forward, to place the card onto the table. Place the inner end of the card against the surface of the table and press down with your right thumb, causing a tension in the card (Fig. 2).

Straighten the right hand's first and second finger. By this action, the card "snaps" from the index finger down onto the third finger (Fig. 3). This sound is what makes this move deceptive.

Immediately, the right second finger comes back and the finger tip takes hold of the edge of the outer left cor-

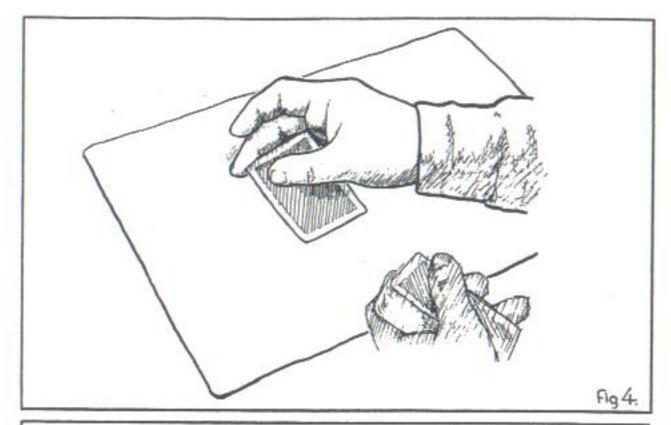


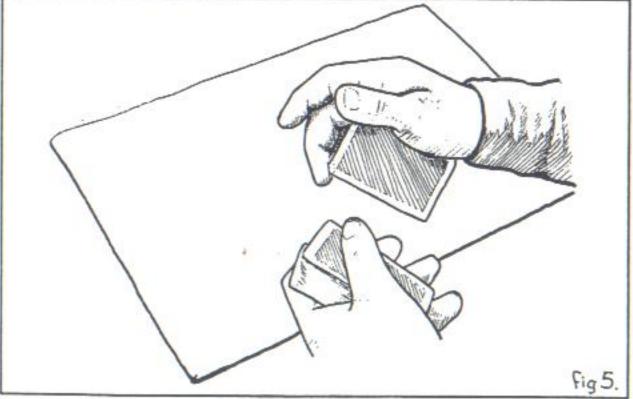




ner of the card (Fig. 4). The outer right corner of the card becomes trapped against the fleshy webbing between the second and the third finger. This palm position is called The Lateral Palm (Fig. 5). Those who feel uncomfortable with the Lateral Palm might want to study Fig. 4 once again; by pushing the card towards you with the right second finger, you can easily manœuvre the card into a Tenkai Palm position.

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When practising the Snap Deal, there are a few details you ought to be aware of:

After the actual Snap Deal has been accomplished (Fig. 3) and the card has been placed into the Lateral Palm, the-

re is a danger of raising the thumb too high when the hand moves back (Fig. 4 & 5). It is not desirable to look like a hitch-hiker when performing this move.

The second danger to be aware of

is the sound itself. If the Snap Deal is being excecuted badly, the sound can actually signal that something "fishy" is going on. To avoid this, there are two things to think about when practising the move. First, don't make the Snap Deal too loud, and second, when you actually place a card somewhere, it's a good idea to let it sound in the same way as in the Snap Deal. That way you make the audience accustomed to the sound and it becomes hard to isolate any deviations from the desired path of deception.

When you practice the move in front of a mirror, you will find it surprising that something that is so obvious from your point of view, can be so well concealed when viewed from the spectator's point of view.

You have a weak side to the left. If there are spectators sitting far out to your left, you must compensate by turning your right hand toward yourself at the wrist, in order to conceal the palmed card.

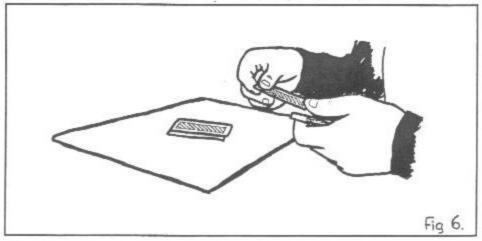
Also, it is a good idea that you yourself slightly turn to the left.

In emergency, you can obstruct their view by placing your left arm on the table.

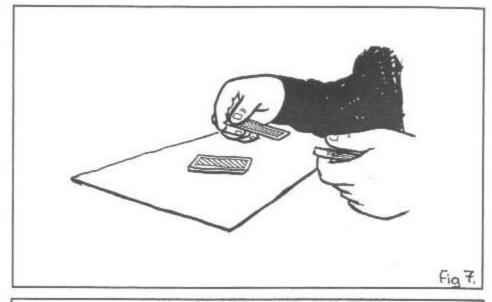
#### The Basic Application

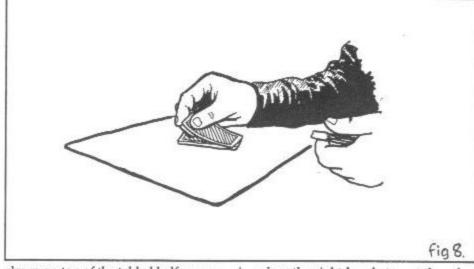
HIS IS THE most basic application of the Snap Deal. You are going to give the impression of losing a known card in the center of the deck.

Hold the deck face down in your left hand. With your right hand you cut about half the deck to the table. Show the top card of the remaining half. As you pretend to place the card face

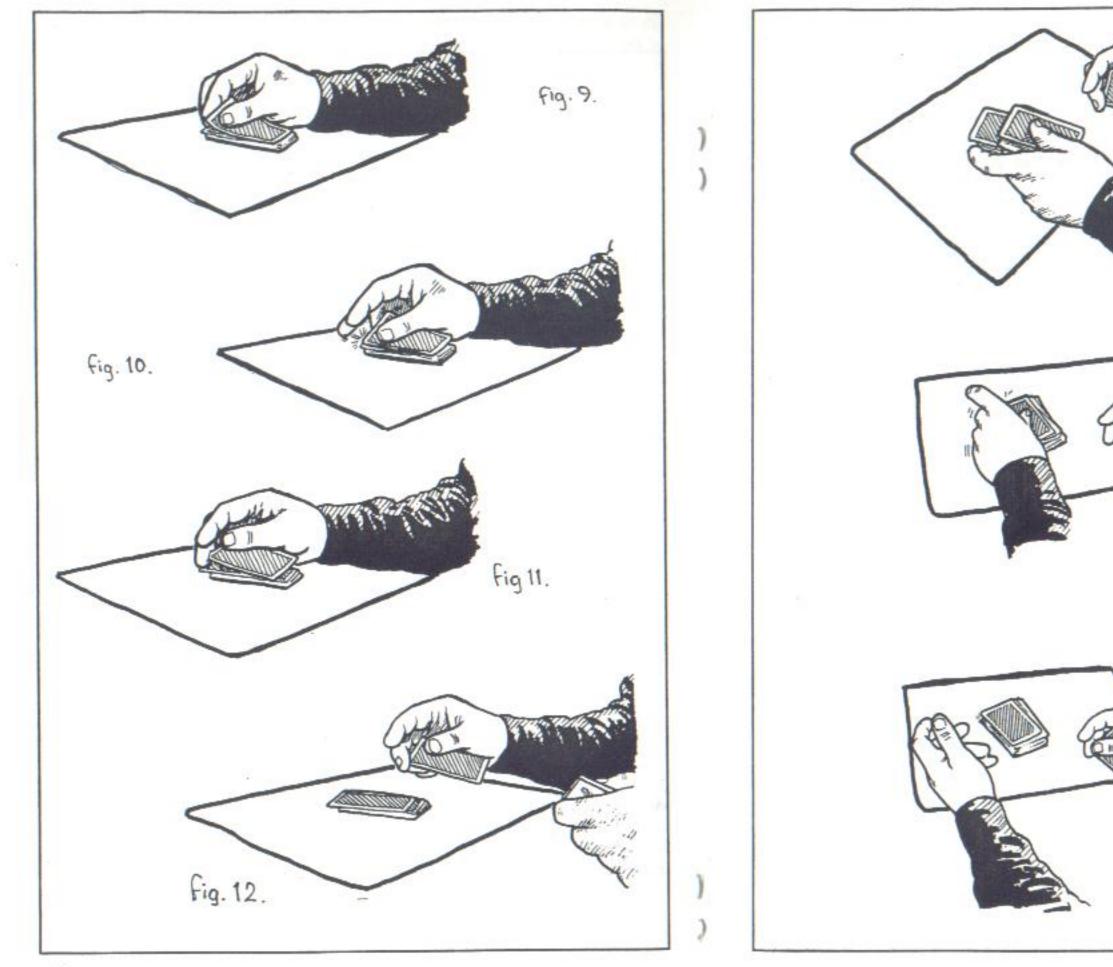


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down on top of the tabled half, you execute the Snap Deal and the card becomes secretly retained in the right hand Lateral Palm (Fig. 6 — 12). At the exact moment—the right hand starts to move back towards the edge of the table, the left hand begins to move towards the tabled half. The timing of these two actions should be such that when the right hand stop at the edge of the table, the left hand slap its half on top of the tabled half (Fig. 12 — 14). The audience believe that the card is in the center of the deck, but in reality you have the card concealed in your right hand (Fig. 15). This is indeed a delightful position to be in.



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Fig. 15.

Fig. 13.

Fig. 14.

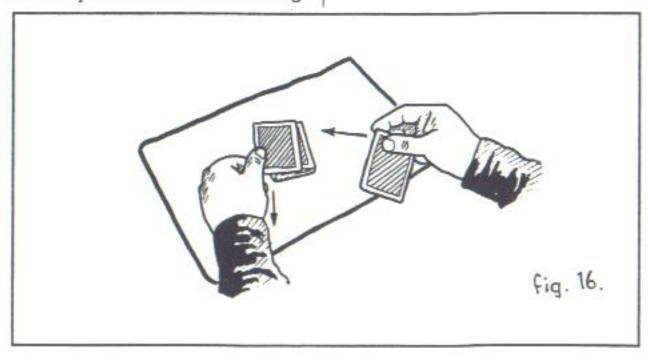
### Misdirection

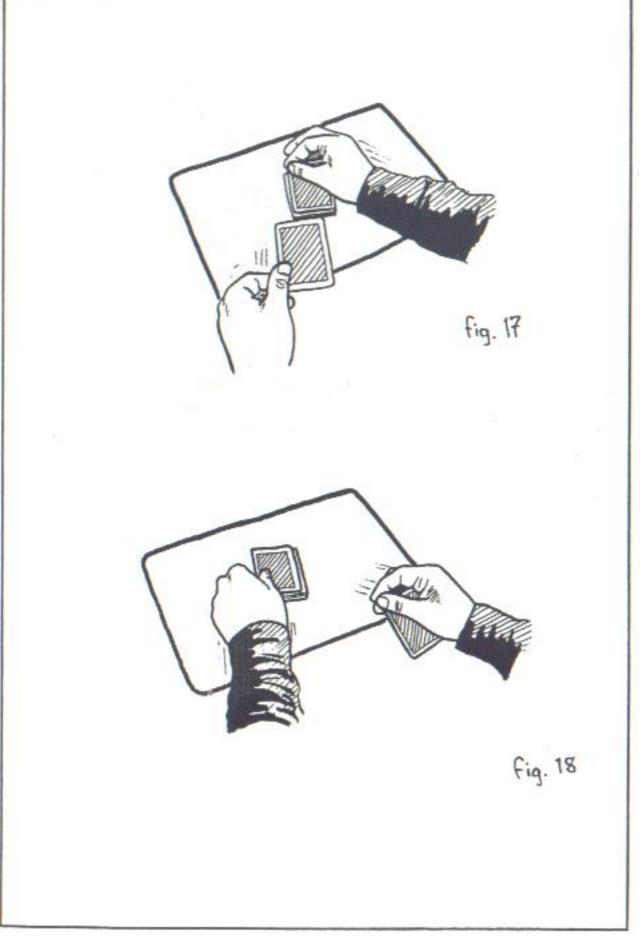
THEN YOU HAVE practised the Snap Deal enough to perform it for a spectator, you will find that it will feel awkward at first. If there is any uncertainty in the execution of the Snap Deal, all the heat will be on the "dirty" hand. To avoid this, it is a good idea to apply some kind of mild misdirection. The following example is just to illustrate one way of doing it.

The deck is on the table. You show one card with your right hand, the card is held in the starting position for the Snap Deal. With your left hand you take the top card of the tabled deck (Fig. The movements of your hands will now be carefully coordinated.

The right hand moves toward the deck. Simultaneously, the left hand carries the top card toward yourself. As the right hand pretends to place its card on top of the deck, the left hand stops (Fig. 17). The instant the Snap Deal is done, the right hand moves back as the left hand moves toward the deck. As the left hand replace the card, the right hand stops (Fig. 18).

The misdirection will work, providing that the actions of both hands begin and stop at exactly the same time.





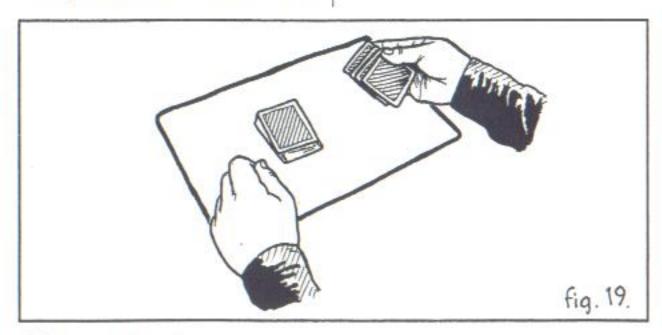
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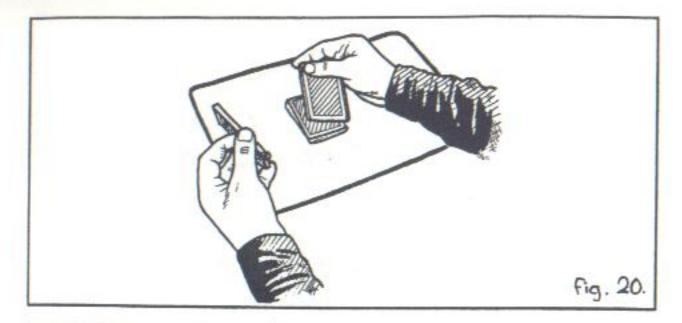
# The Grouped Snap Deal

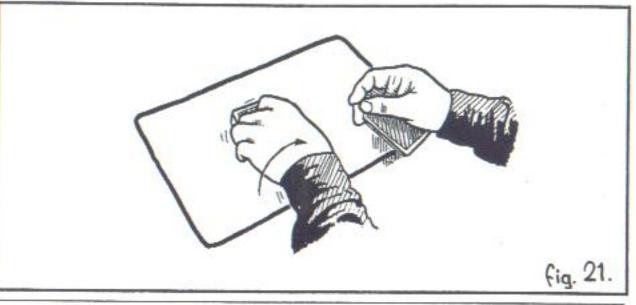
T IS NOT A NECESSITY to deal the cards one by one, when doing the Snap Deal. You can just as easily do the fake placement with several cards.

In this example you have just located four selected cards and the audience believes that the effect has ended. Take the four cards in a tight fan in your right hand (Fig. 19). Show the faces of the cards briefly. With your left hand you lift about half the deck. As the right hand moves toward the remaining half, the tight fan closes so the cards becomes aligned (Fig. 20). Do the Snap Deal and as the right hand moves back, the left hand slap its half on top of the tabled half of the deck (Fig. 21).

The audience now believes that the selected cards are in the center of the deck, but since the cards are palmed you are in a good position to quietly prepare for a walloping finale.







This space has been left empty, except for the notice that this space has been left empty.

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# The Laser Deal

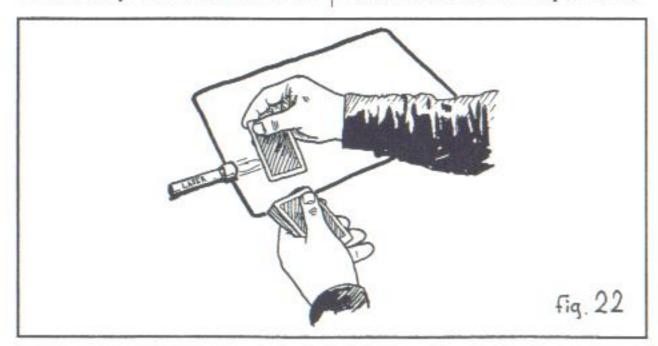
HE MOST EYE-POPPING sequence in Lennart Green's award winning act, is when several cards disappears when they are dealt into a beam of light.

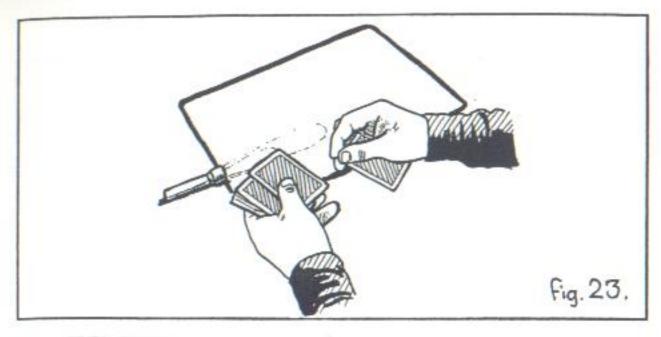
Even if this sequence usually gets ovations, Lennart has a certain ambivalence towards it. To use the Snap Deal for a visual vanish can be viewed as an exposure, since the move and the effect happens at exactly the same time. Lennart never perform this sequence, unless he can precede it with a battery of stunning effects. In that way, the audience is already thrown off guard when the cards begin to disappear in the beam of light.

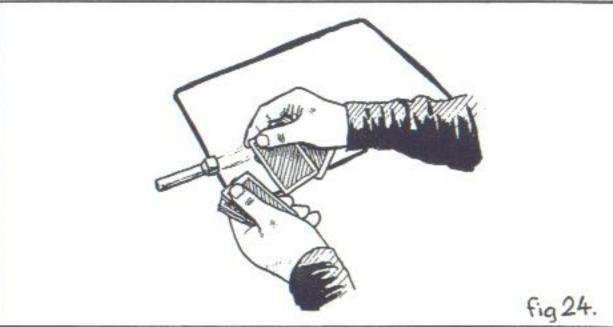
The Snap Deal works best if there is some delay between the move and

the effect. Please, don't use it for a visual vanish, unless you know exactly what you want to accomplish, because it is almost impossible to use it afterwards as a secret move again. These warning's aside, here is how to do it:

To the left of the close-up mat lies a small flashlight, which we in this context will refer to as a laser. In your left hand you have a few cards. With your right hand you take the top card and pretend to place it into the laser beam, using the Snap Deal (Fig. 22). As the right hand moves back, the thumb of the left hand push the next card over (Fig. 23). Even if you already have a card in the right hand Lateral Palm, you will find that it is still possible to take the next card in the position for







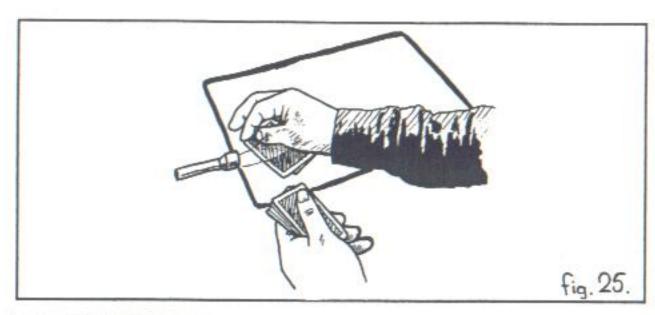
another Snap Deal (Fig. 24). When you execute this Snap Deal, the card will join the first card in the Lateral Palm (Fig. 25). As the right hand moves back, the next card is pushed over (Fig. 26).

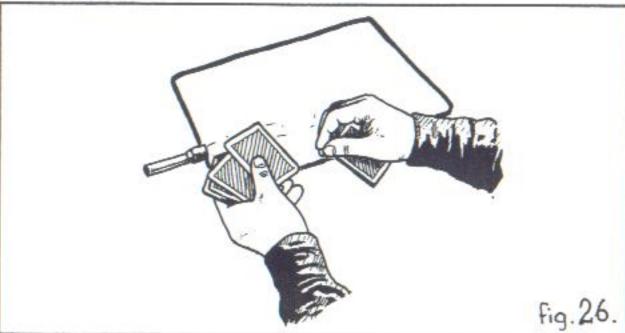
This sequence can be repeated several times, before you have to unload your right hand.

This kind of multiple Snap Deal can of course be used for other effects. Here is just one example:

Remove the four Aces from the

deck. Place the deck face down on the table and cut it into four piles. Pretend to place one Ace face down on top of each pile. That is, take the first Ace and pretend to place it on top of the pile to your right, using the Snap Deal. Take the next Ace and pretend to place it on top of the second pile from your right, again by using the Snap Deal. Use the same actions to pretend to place the next Ace on top of the third pile from your right. Now you have three Aces concealed in the right hand Lateral





Palm. Take the last Ace and use the same action to place it on top of the pile to your left, but instead of retaining it in Lateral Palm you release all the Aces. The four Aces are now on top of the pile to your left. Put the piles together, keeping the left pile on top.

The spectators believe that the Aces are buried in the deck. Make the magic happen and show that the Aces have ascended to the top of the deck.



#### Additional Notes:

You can use the Snap Deal to switch one card for another. You have a card hidden in your right hand Lateral Palm. Take another card (Fig. 24) and do the Snap Deal onto the table (Fig. 25), but instead of retaining both cards, you release the hidden card as you take the new card in Lateral Palm position.

If you perform the Laser Deal and want the flashlight to look like a real Laser, paint the lightbulb with red nail-varnish.

Another Snap: Hold the deck face down in your left hand, the left little finger holds a break above the bottom card. Pretend to take the top card with your right hand (as if you were doing a second deal, but without taking any card) and place it on the table. The spectators can hear you place the card on the table, but the "snap" sound is caused by pulling down the left little finger.

It is also possible to imitate the "Snap" sound using your mouth.

Try different brands of cards. If the cards are too soft, they will not sound right.

A move, somewhat related to the Snap Deal is a Kick Vanish which propels the card to the lap. Rick Johnson has explored similar concepts in his book Practical Impossibilities, but without the audible snap.

Begin by dealing the card to the table, not on top of the third finger as already taught. As the card is snapped onto the table the third finger immediately flicks the front edge of the card thereby propelling it to the lap. If you try this you will find that it takes only a small flick of the finger to cause the card to travel a fairly long distance. Although this move may be thought to be sensitive to bad angles, this problem can be minimized by

keeping the right arm on a diagonal on the table shielding the exposure to the right side. The left arm assumes the same position, shielding the left side.

On last point, if the card is bent in a concave fashion, that will cause the card to leap upwards as it flies to the lap. You don't want this. Try to keep the card flat or slightly convex (bent down) so it will move across the table like a flat iron. And finally, a great thanks to Marc DeSouza for this description in more elegant English.

\*\*\* Don't take "My Five Points In Magic" on page 2, too serious!

It's only a little protest against too rigorous rules, and I think you know that the opposite is the Main Road. ...

But you can actually find seeds of truth in my rules to: F.ex. When you let a card disappear in front of the spectators eye - you act very UNNATURAL.. so "The more unnatural the better".....